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THE
ECILIAN SERIES
OF
STUDY AND SONG.

EDITED, ARRANGED, AND COMPOSED BY

JOHN W. TUFTS.



BOOK I.—FOR ONE VOICE.

COMPRISING:

STUDY IN TUNE AND TIME, WITH SONGS FOR PRACTICE AND
RECREATION.



SILVER, BURDETT & COMPANY, PUBLISHERS.

NEW YORK.

BOSTON, U.S.A.

CHICAGO.

1893.

Set 5015, 93, 840
I

THE
CECILIAN SERIES OF STUDY AND SONG.

EDITED, ARRANGED, AND COMPOSED BY

JOHN W. TUFTS.

Book I.—For One Voice.

Book II.—For Soprano and Alto Voices.

Book III.—For Unchanged Voices. With Added Notes for
Basses and Tenors.

Book IV.—For Mixed Voices.

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DEC. 26, 1923

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Norwood Press:

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PREFACE.

IN the preparation of The Cecilian Series of Study and Song an endeavor has been made to supply material for study and recreation for all grades of singers in the public schools. Carefully written exercises present the varied forms for study, while songs and choruses, selected from the best sources, furnish illustrations suitable for daily use as well as for festival occasions. These songs and choruses will, it is thought, serve as Supplementary Practice, and can be used under any method of study.

The four books of the Series are compilations, with the exception of the exercises, and the compositions are arranged in such a way as to present the original forms or melodies as free from change as possible. It is believed that the composers would in all instances be able to recognize the creations of their own brains. The adaptations and changes of words have been made without violating the original intentions of the authors.

Book I. is intended for singers in the first three years of school life. The exercises come easily within their ability. They are simple melodies, illustrating nine keys, in varied measure and without divided pulsations. The songs are partly for study in sight reading or singing, but they are to be learned, for the most part, by rote or imitation.

For these songs accompaniments are provided, to be used or not as the teachers may decide. These accompaniments will afford pleasure at home as well as in school, and the almost universal use of keyed instruments makes them easy of accomplishment. It will be seen that they present a variety of sentiment through rhythmical figures and dramatic harmonies that will lend interest to the singer's work.

The author would by no means discourage the mental study of tune and time; on the contrary, he would strongly urge the necessity of bringing music in a line with all the other studies in school life. It is believed that the experiences of the past ten years abundantly prove the possibility of teaching nearly all children to sing at sight any compositions of ordinary difficulty. This sight reading, however, must not be perverted to a peculiar skill in that direction only. It is but the means to the end, and the endeavor should always be made to develop and express the underlying musical thought. This can hardly be exaggerated.

The order of song work should be something like the following: —

1. The tones of the melodies in *exact tune*.

2. Reducing these tones to musical measures or feet, with strict observance of the regular accents.

3. Scanning the poetry and bringing it into agreement with the melody.

After this has been accomplished, careful attention should be given to the exact union of these three branches of study, and to the ultimate finish of each song, with all the expressive shading that is possible. It would also be well to sing these songs from memory, as in this way the attention of the singers can be concentrated upon the teacher, and they can be led to follow and feel any delicate shading that may be suggested.

The attention of teachers is called to the range of the melodies. These have been kept within the limit of notes most easily produced by young singers. While it is possible for skilled teachers to exceed the limit here given, it is believed that this range will be a safeguard against a practice that in almost every instance would be dangerous for young singers.

No tone is safe that cannot be sung softly. The author would urge upon all teachers the production of the most musical tone, one that is never harsh or screaming, and he would finally remind them that nothing in music can be good that is not in tune.

In teaching time, the use of time names is recommended. An excellent arrangement of them will be found in "Outline of Study," to accompany the Readers and Charts of the NORMAL MUSIC COURSE. Published by SILVER, BURDETT AND COMPANY.

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"Of learning there is no end."—*Schumann*.

"Do not get hold of the notion that your teacher finds fault with you for the mere sake of fault-finding."

"It is not the *quantity* but the *quality* of the practice which is all-important."

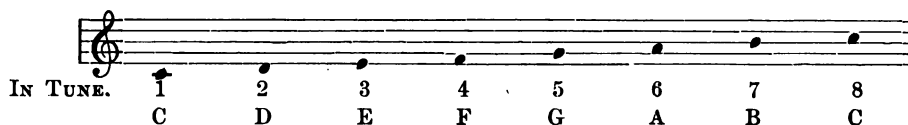
THE *Cecilian Series of Study and Song*

BOOK I.

PART I.

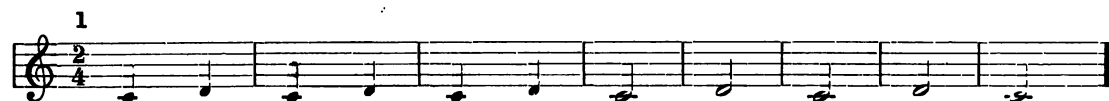
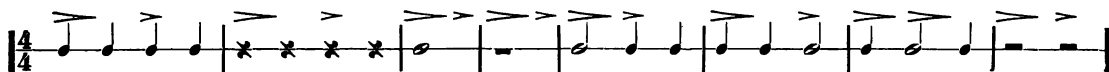
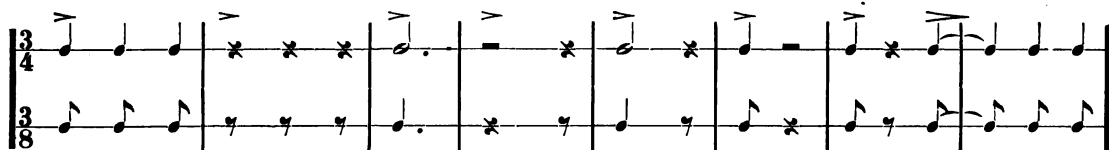
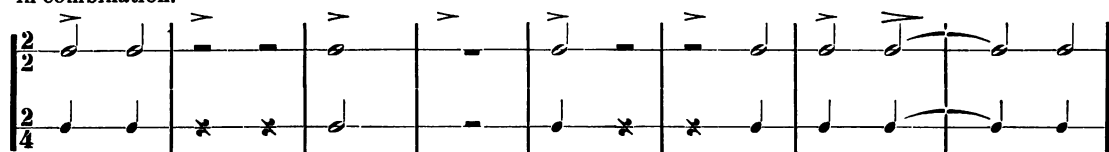
PREPARATORY STUDIES.

THE MAJOR SCALE FROM C,



IN TIME.

Each measure may be taken as an exercise, except when several are tied, in which case practice them in combination.



THE CECILIAN SERIES—BOOK I.

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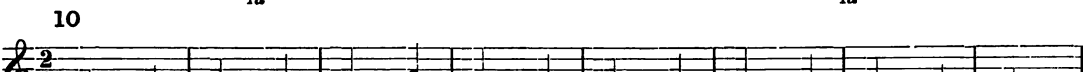
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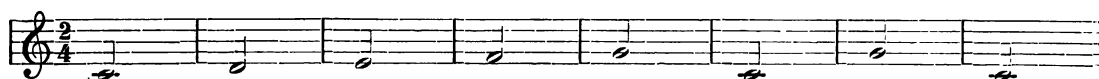
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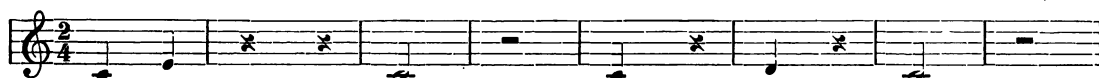
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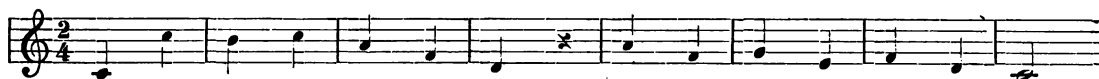
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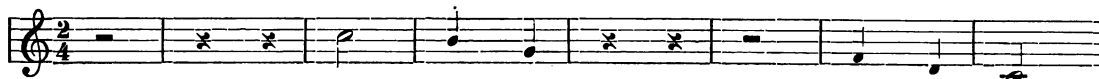
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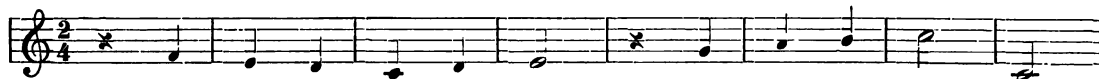
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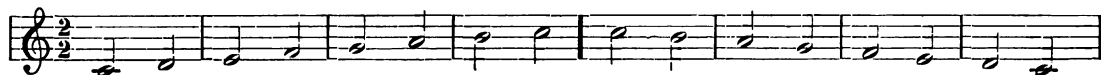
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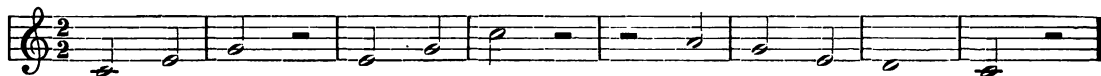
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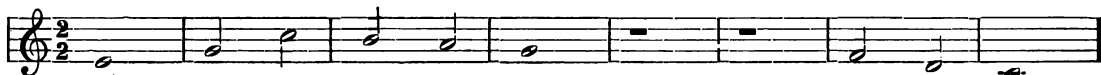
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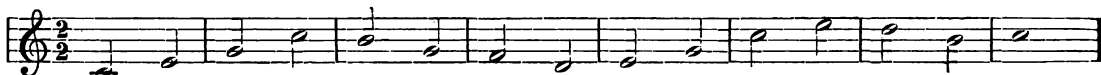
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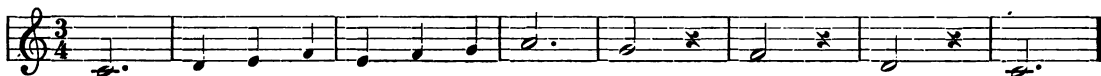
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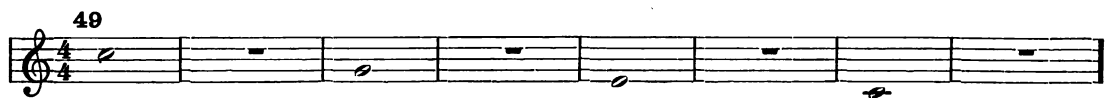
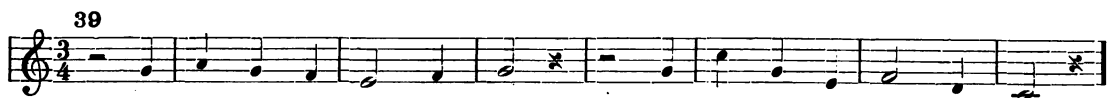


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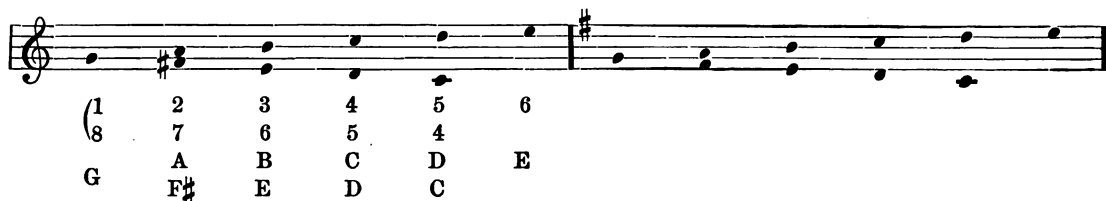


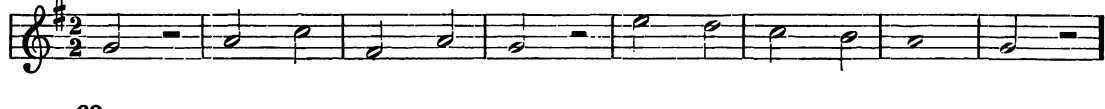
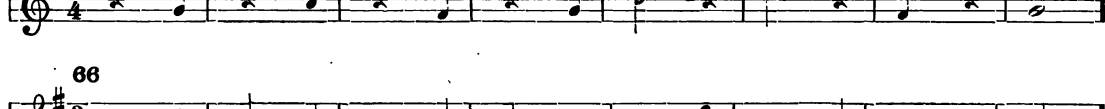
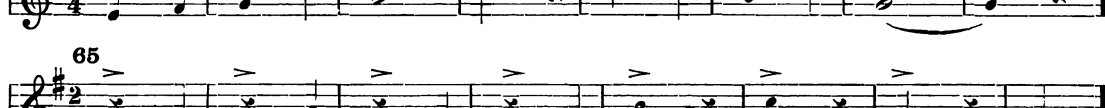
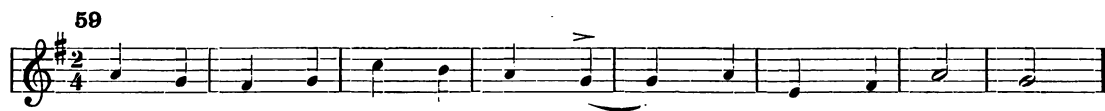
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THE MAJOR SCALE FROM G.





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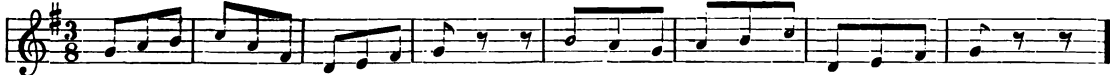
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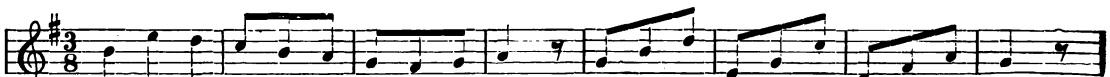
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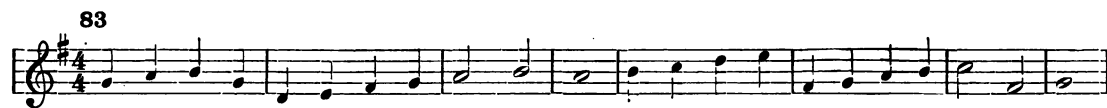


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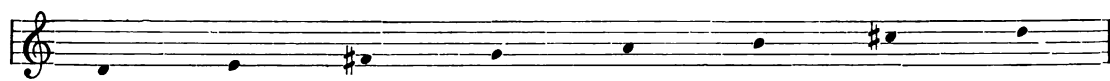


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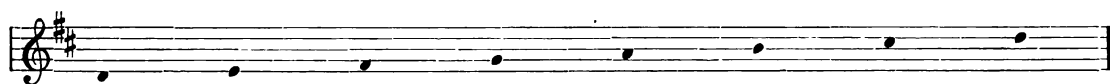




THE MAJOR SCALE FROM D.



1 2 3 4 5 6 7 8
D E F# G A B C# D



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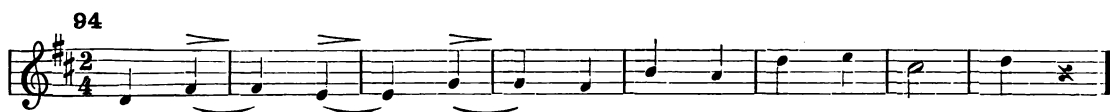
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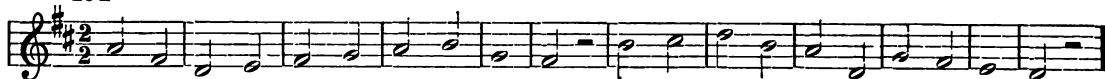
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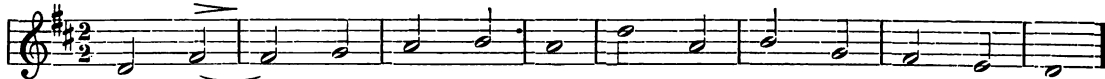
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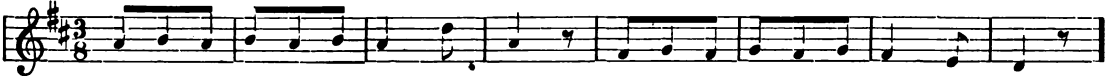
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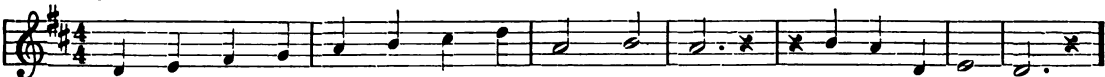
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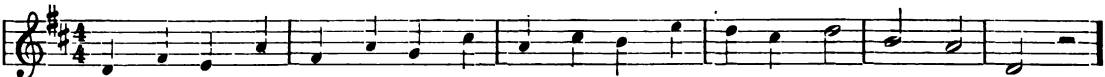
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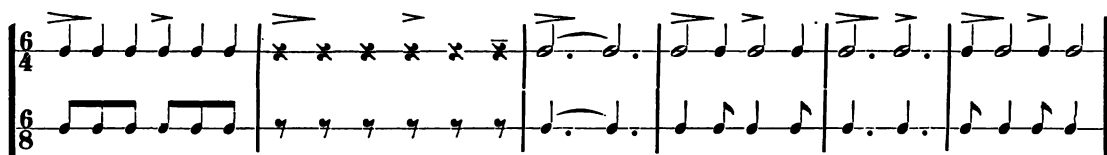
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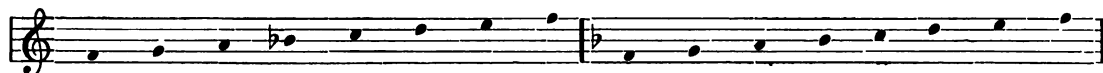
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EXERCISES IN TIME.



THE MAJOR SCALE FROM F.



1	2	3	4	5	6	7	8
F	G	A	B \flat	C	D	E	F



(1	2	3	4	5	6
8	7	6	5		
F	G	A	B \flat	C	D
	E	D	C		

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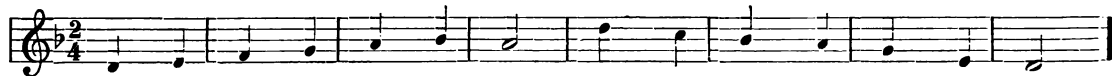
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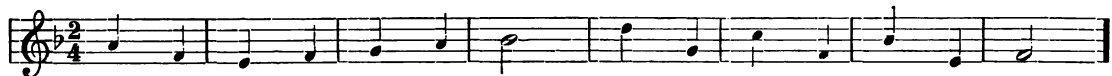
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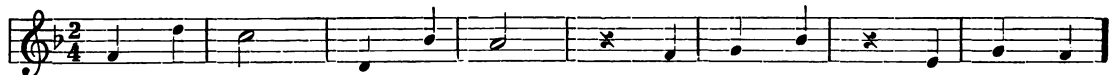
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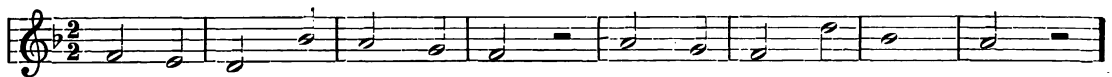
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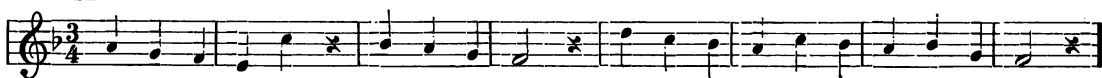
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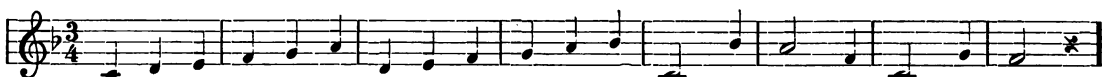
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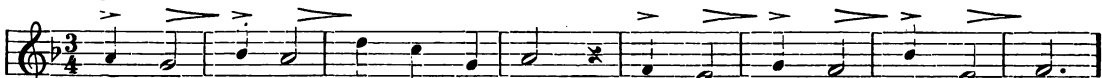
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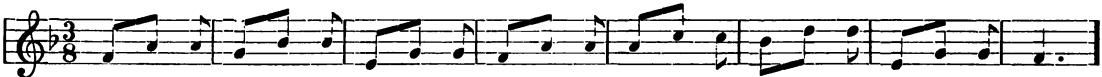
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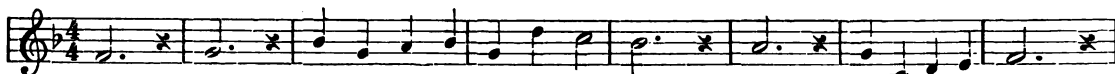
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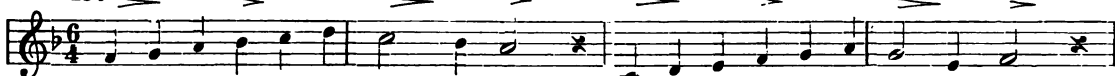
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THE MAJOR SCALE FROM B♭.



1	2	3	4	5	6	7	8
B♭	C	D	E♭	F	G	A	B♭

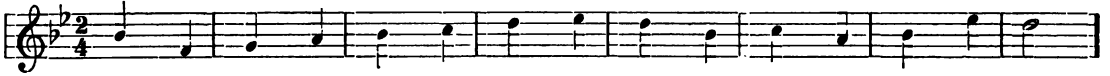


1	2	3	4		
8	7	6	5	4	3
B♭	C	D	E♭		
	A	G	F	E♭	D

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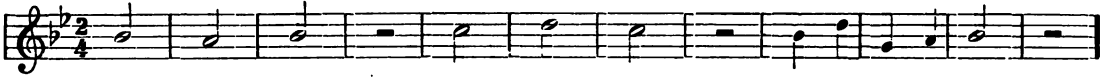
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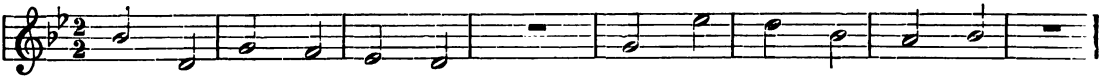
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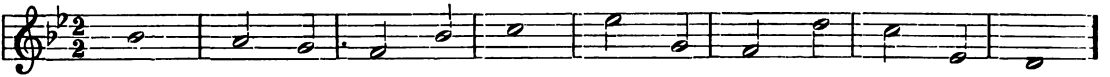
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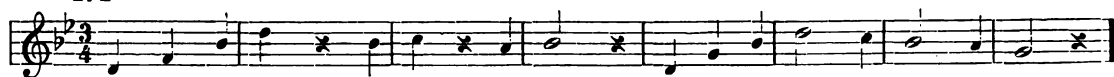
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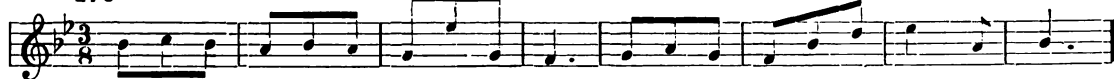
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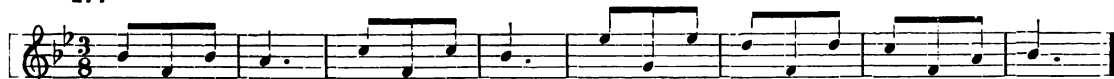
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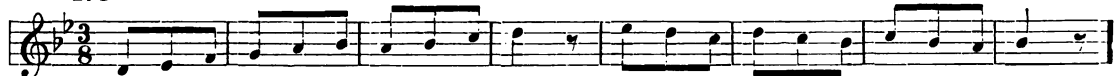
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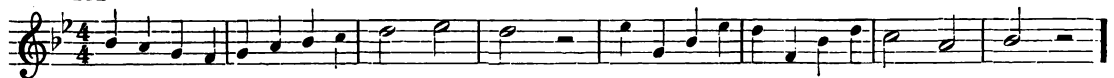
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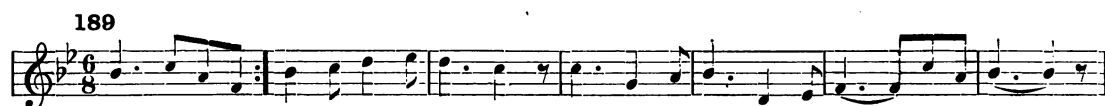
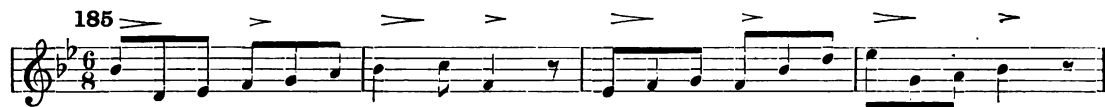


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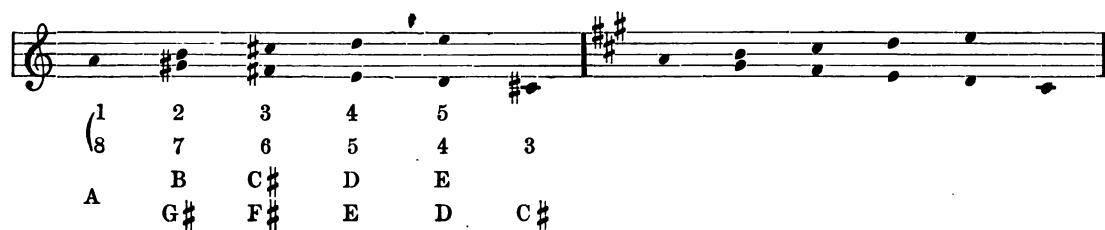


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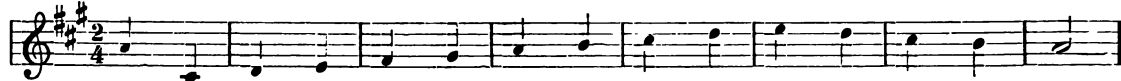




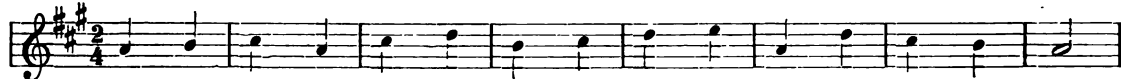
THE MAJOR SCALE FROM A.



191



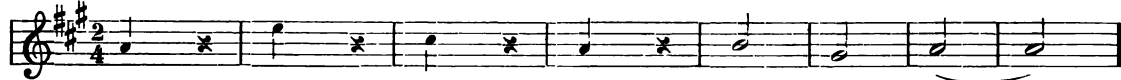
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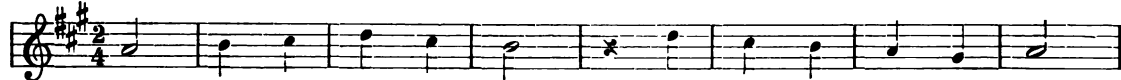
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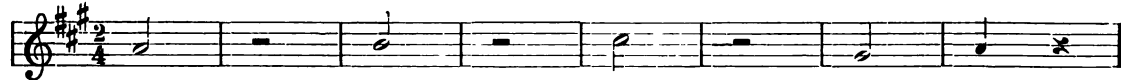
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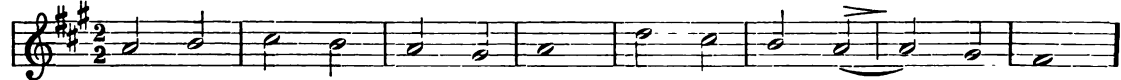
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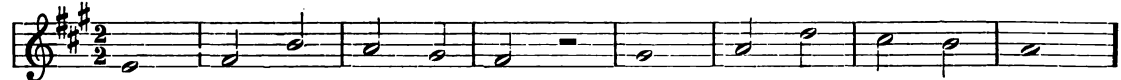
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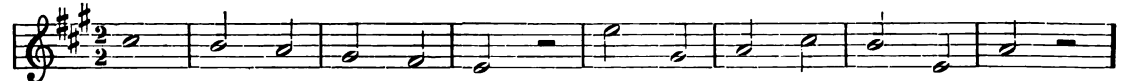
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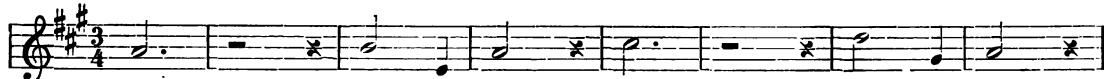
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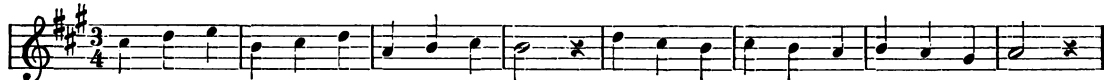
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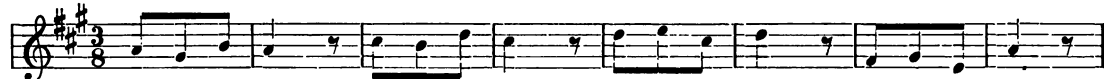
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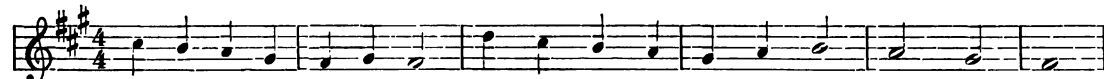
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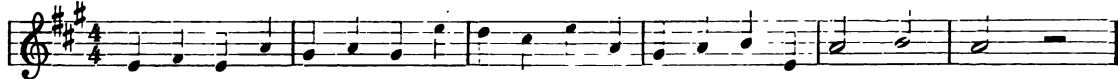


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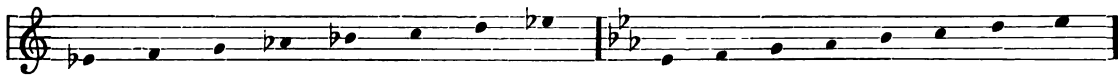


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215



THE MAJOR SCALE FROM E♭.



1	2	3	4	5	6	7	8
E♭	F	G	A♭	B♭	C	D	E♭

216



217

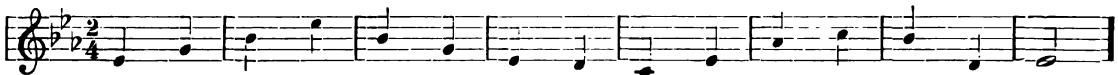


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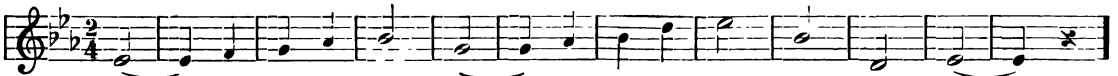
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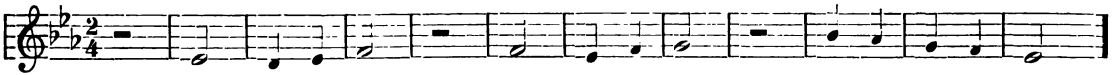
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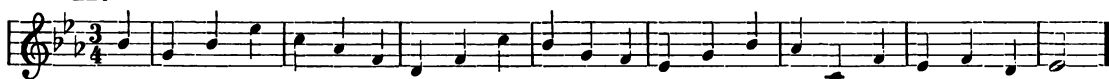
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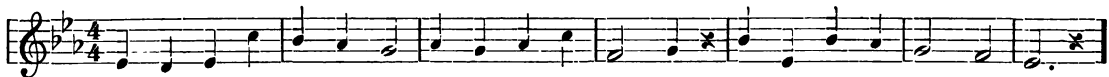
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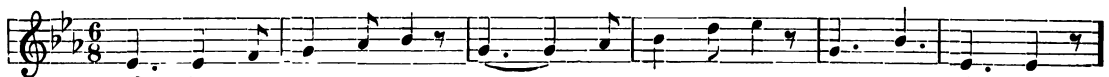
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234



THE MAJOR SCALE FROM E.

1 2 3 4 5 6 7 8
E F# G# A B C# D# E

235

236

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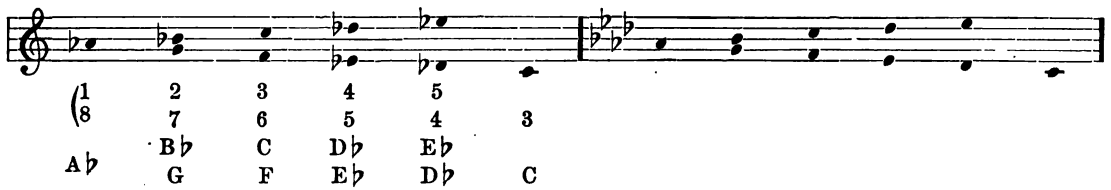
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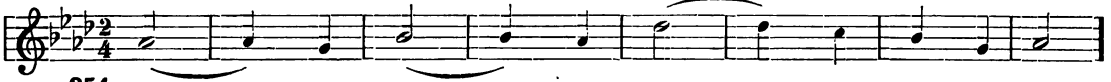
THE MAJOR SCALE FROM A \flat .



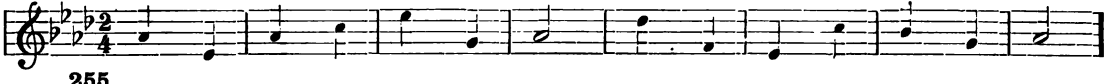
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255



Songs.

BOOK I.

PART II.

MORNING SONG.

1. A - rouse up ye sleep - ers, the morn - ing has come, The sun has a -
1. Oh lose not the bright - est of morn - ing's young beams, The beau - ties of

The first system of musical notation for 'Morning Song'. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. Below the vocal line are two staves for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The lyrics are written below the vocal line.

wak - ened the in - sects' soft hum; The sheep to the fields go, The
na - ture are sweet - er than dreams; Your down - y bed leav - ing, Go

The second system of musical notation. The vocal line continues with the same notation. The piano accompaniment continues with chords and moving lines in both hands. The lyrics are written below the vocal line.

men to the mead - ow, And all to their la - bor till day - light grows low.
forth till the even - ing, Its fra - grant air breathes and the night-war - blers sing.

The third system of musical notation, concluding the song. The vocal line ends with a double bar line. The piano accompaniment also concludes with a double bar line. The lyrics are written below the vocal line.

RED AND WHITE.

Red and white, red and white, Oh, I have

The first system of the musical score for 'Red and White'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The vocal line contains the lyrics 'Red and white, red and white, Oh, I have'.

seen the fun - ni - est sight; The old red cow with her

The second system of the musical score. The vocal line continues with the lyrics 'seen the fun - ni - est sight; The old red cow with her'. The piano accompaniment continues with chords and single notes.

pret - ty white calf, And she was try - ing to teach him to laugh.

The third system of the musical score. The vocal line concludes with the lyrics 'pret - ty white calf, And she was try - ing to teach him to laugh.' The piano accompaniment ends with a final chord in the right hand and a single note in the left hand.

THE MOLE, FROG AND LIZARD.

The mole he baked a ver - y nice cake, And

This system contains the first line of the song. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "The mole he baked a ver - y nice cake, And".

asked the frog to hold it. The frog he dragged the

This system contains the second line of the song. It continues the vocal melody and piano accompaniment. The lyrics are: "asked the frog to hold it. The frog he dragged the".

pret - ty cake off, And to the liz - ard sold it.

This system contains the third line of the song. It concludes the vocal melody and piano accompaniment with a double bar line. The lyrics are: "pret - ty cake off, And to the liz - ard sold it."

MORNING IS RISING.

1. Morn - ing is ris - - ing, Dark - ness a - way;
 2. Birds with their mu - - sic Fill the fresh air;
 3. In the green pas - - tures Spar - kles the dew;
 4. All things are hap - - py In the fair light;

O'er the rich sky beams Sun - shine so gay.
 And the young breez - - es Sweet o - dors bear.
 While the swift bees come, Hum - ming a - new.
 Prais - - ing their Mak - - er, Morn - ing and night.

GER. TR.

SEE THE RAIN IS FALLING.

1. See the rain is fall - ing On the moun - tain's side!
 2. Now the rain is o - ver— See the paint - ed bow!

SEE THE RAIN IS FALLING.

See the clouds dis - pers - ing Bless - ings far and wide!
O'er the cloud - y hill - - top All its col - ors show!

See the cool - ing show - er Bright - ens ev - ery flow - er,
God is ev - er faith - ful— Let us all be grate - ful

Makes the sun - parched land..... With fresh bloom ex - pand.
For the rain and dew,..... And the cloud - less blue.

TINKLE, TINKLE, TINKLE!

First system of the musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Tin - kle, tin - kle, tin - - kle! Puss - y's lit - tle bell;". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand treble staff with a melody of eighth and sixteenth notes, and a left-hand bass staff with a simple harmonic accompaniment. A piano dynamic marking (*p*) is placed below the left-hand staff.

Tin - kle, tin - kle, tin - - kle! Puss - y's lit - tle bell;

p

Second system of the musical score. The vocal line continues with the lyrics "Tin - kle, tin - kle, tin - - kle! Puss - y likes it well.". The piano accompaniment continues with the same melodic and harmonic patterns as the first system.

Tin - kle, tin - kle, tin - - kle! Puss - y likes it well.

Third system of the musical score. The vocal line concludes with the lyrics "Tin - kle, tin - kle, tin - - - kle, See her lift her toes,—". The piano accompaniment continues, ending with a final chord in the right hand and a sustained note in the left hand.

Tin - kle, tin - kle, tin - - - kle, See her lift her toes,—

TINKLE, TINKLE, TINKLE!

Mak - ing sil - ver tin - - - kle Ev - ery - where she goes.

The musical score for 'TINKLE, TINKLE, TINKLE!' is written for voice and piano. The voice part is in G major, 4/4 time, with a melody that is simple and repetitive. The piano accompaniment consists of two staves: the right hand plays a continuous pattern of eighth notes in the right hand and quarter notes in the left hand, while the left hand plays a simple bass line. The piece ends with a double bar line.

NURSERY SONG.

THE VIOLET.

Allegretto.

CARL REINECKE.

1. O Vio - let, dar - ling Vio - let! I pray thee tell to me, Why
1. Be - cause I am so ti - ny, That is the rea - son why; Were

The musical score for 'THE VIOLET.' is written for voice and piano. The voice part is in G major, 2/4 time, with a melody that is simple and repetitive. The piano accompaniment consists of two staves: the right hand plays a continuous pattern of eighth notes in the right hand and quarter notes in the left hand, while the left hand plays a simple bass line. The piece ends with a double bar line.

art thou the first flow - eret That blooms up - on the lea?
oth - er flow - ers near me, You all would pass me by.

The musical score for 'THE VIOLET.' continues with a second system. The voice part is in G major, 2/4 time, with a melody that is simple and repetitive. The piano accompaniment consists of two staves: the right hand plays a continuous pattern of eighth notes in the right hand and quarter notes in the left hand, while the left hand plays a simple bass line. The piece ends with a double bar line.

ADOLF SCHULTZ.

PAT-A-CAKE.

ENGLISH NURSERY SONG.



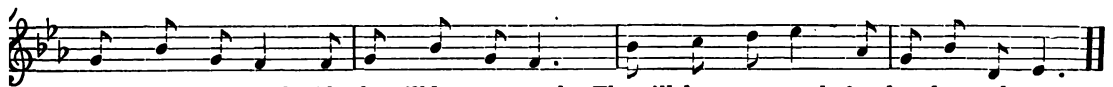
Pat - a - cake, pat - a - cake, bak-er's man, Pat - a - cake, pat - a - cake, bak - er's man.



That I will, mas-ter, as fast as I can, That I will, mas-ter, as fast as I can.



Take it and bake it, and mark it with B, Take it and bake it, and mark it with B;



There'll be e-nough, Oh, there'll be e-nough, There'll be e-nough for ba-by and me.



SWEET WHITE LILY.

1. Sweet white li - ly, grow - ing so high, Which is the
 2. One is just crawl - ing out, as if Sip - ping the
 3. Please do not fade, O li - - - ly dear, We are so

tall - er, you or I? Stand - ing on tip - toe... by your
 hon - ey made him stiff; Bright yel - low stock - ings are on his
 glad when you are here; Do you not think you'd like to

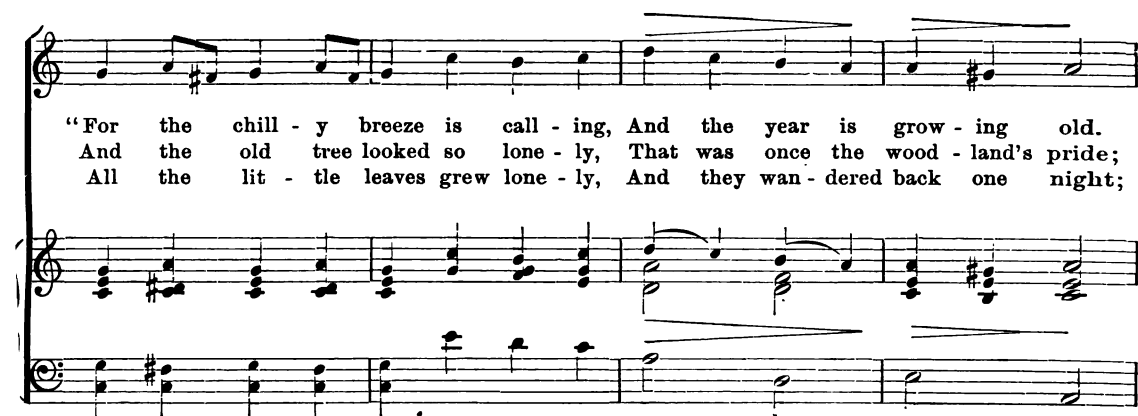
side,... I can..... see where the big bees hide.
 feet,... Made of your gold - en..... dust so sweet.
 stay, If I take care of you ev - - ery day?

MARY CHATER.

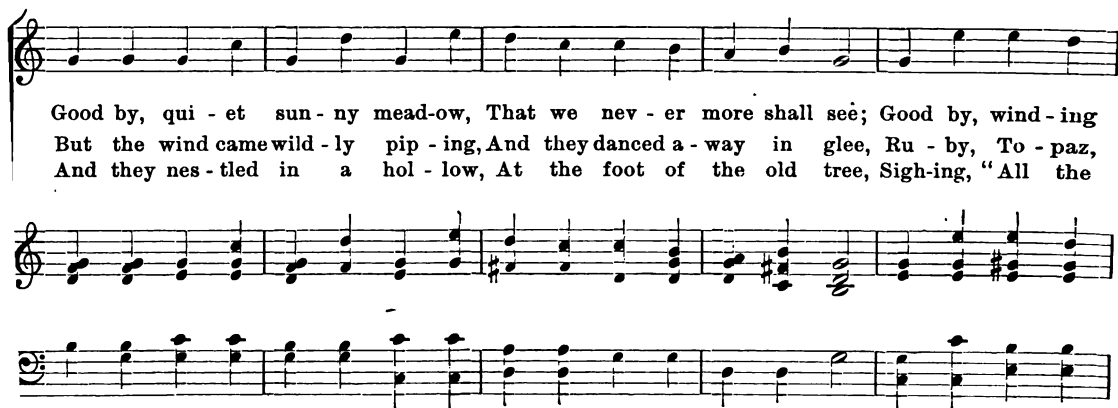
THE LITTLE LEAVES.

p Allegro.


1. "We must go," sighed lit - tle Ru - by, Or - ange, To - paz, Gar - net, Gold;
 2. From the branch - es down they flut - tered Like a rain - bow scat - tered wide;
 3. But when skies of drear No - vem - ber Frowned up - on their wild de - light,



"For the chill - y breeze is call - ing, And the year is grow - ing old.
 And the old tree looked so lone - ly, That was once the wood - land's pride;
 All the lit - tle leaves grew lone - ly, And they wan - dered back one night;



Good by, qui - et sun - ny mead - ow, That we nev - er more shall see; Good by, wind - ing
 But the wind came wild - ly pip - ing, And they danced a - way in glee, Ru - by, To - paz,
 And they nes - tled in a hol - low, At the foot of the old tree, Sigh - ing, "All the

THE LITTLE LEAVES.

rit.

brooks of sil - ver, Snow - y lambs and dear old tree— Dear old lov - ing moth - er - tree.”
 Gar - net, Or - ange, Soon for - got the poor old tree— Poor old lov - ing moth - er - tree.
 long white win - ter, We shall now so qui - et be, Near our dear old moth - er - tree.”

rit.

GEORGE COOPER.

A DISASTROUS RIDE.

1. Some lit - tle drops of wa - ter, Whose home was in the sea, To
 2. A cloud they had for car - riage, They drove a play - ful breeze, And
 3. But oh! there were so man - y, At last the car - riage broke, And
 4. And through the moss and grass - es They were com - pelled to roam, Un -

go up - on a jour - - ney, Once hap - pened to a - gree.
 o - ver town and coun - - try They rode a - long at ease.
 to the ground came tum - - bling These fright - ened lit - tle folk.
 til a brook - let found them, And car - ried them all home.

CATHARINE S. HOLMES.

DANCING SONG.

CARL REINECKE.

Tempo comodo. *mf*

1. Ding dong, come a - long, Here's our ba - by

mf

2. When the bass plays browm browm browm. We go skip - ping

mf

danc - - ing, Ding dong, come a - long, Here's our ba - by

up and down, We go skip - ping up and down, Frocks and curls are

danc - ing: Play a pret - ty tune to - day, Frank and Har - ry,

fly - ing. Fid - dle, he plays did - dle dum dee, Now go light - ly,

DANCING SONG.

The musical score is written for voice and piano. It consists of six systems of music. The first system has two vocal staves and a piano accompaniment. The second system also has two vocal staves and piano accompaniment. The third system has two vocal staves and piano accompaniment. The fourth system has two vocal staves and piano accompaniment. The fifth system has two vocal staves and piano accompaniment. The sixth system has two vocal staves and piano accompaniment. The piano part includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures, and dynamic markings like *p* (piano) and *f* (forte).

Kate and May, Frank and Har - ry, Kate and May, Mer - ri - ly are
 one, two, three, Now go light - ly, one, two, three, Soft in grass we're
 danc - ing. Ding dong come a - - long, come a - long,
 ly - - ing. Ding dong come a - - long, come a - long,
 come a - long, Here's our ba - by danc - ing.
 come a - long, Here's our ba - by danc - ing.

FRÖHLICH.

THE CLOCK.

Allegretto.

1. I won - der if the clock is sick, All it says is
2. It can - not learn or change its trick, Young or old it's



"tick, tick, tick;" If we laugh, or if we cry,
"tick, tick, tick;" It can - not feel, it will not play, It



If we sing, or if we sigh, If we ques - tion
tells the time in one dull way, With its back a -



THE CLOCK.

cres. molto e rit.

it all day, The fool - ish clock can on - ly say :
- gainst the wall, It has one an - swer for us all :

*cres. molto e rit.**a tempo.**p*

"Tick, tack, tick, tack, tick, tack,

*a tempo.**p*

tick, tack."

ANNIE'S WISH.

Allegro.

1. I wish I were a fair - y,— A fair - y kind and
 2. A hun - dred fair - y min - ions On my com - mands should

good, I'd have a splen - did pal - ace, Be -
 wait; And want and pain should nev - er Be -

- side a wav - ing wood; And there my fair - y
 - known on my es - tate; I'd send my fair - y

ANNIE'S WISH.

min - strels, Their gold - en harps should play; And
her - als To sol - ace, soothe and aid; And

lit - tle fair - y bird - ies Should car - ol all the day.
love, and joy, and pleas - ure, Each dwell - ing should per - vade.

MANY SEEDS WE SOW.

Allegro. Ma - ny seeds we sow, Ma - ny winds will blow, Mer - ry, mer - ry

cres.

cres.

MANY SEEDS WE SOW.

March is here! Mer - ry, mer - ry March is here! . . . Throws

The first system of the musical score for 'Many Seeds We Sow'. It features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics 'March is here! Mer - ry, mer - ry March is here! . . . Throws' are written below the notes. The piano accompaniment consists of two staves, with the right hand in treble clef and the left hand in bass clef. The music is in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings like 'f'.

dust in our eyes, Sweeps clouds from the skies, Mer - ry, mer - ry

The second system of the musical score. The vocal line continues with the lyrics 'dust in our eyes, Sweeps clouds from the skies, Mer - ry, mer - ry'. The piano accompaniment continues with the same two-staff format, featuring chords and melodic lines.

March is here! Mer - ry, mer - ry March is here. . .

The third system of the musical score. The vocal line concludes with the lyrics 'March is here! Mer - ry, mer - ry March is here. . .'. The piano accompaniment ends with a final chord. The system concludes with a double bar line.

ANONYMOUS.

WORK AND PLAY.

rit. *a tempo.*

A pock - et - hand - ker - chief to hem, Oh dear, oh dear, oh dear! How

rit. *a tempo.*

man - y stitch - es it will take Be - fore it's done, I fear, Yet set a stitch and

then a stitch, And stitch and stitch a - way, Till stitch by stitch the hem is done And

mf *f* *f*

aft - er work is play, And aft - er work is play— and aft - er work is play.

mf *f* *f*

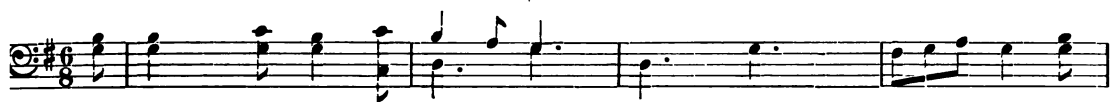
C. G. ROSETTI.

I SAW THREE SHIPS.

OLD ENGLISH.



1. I saw three ships come sail - ing by, Sail - ing by, sail - ing by; I
 2. And what do you think was in them then, In them then, in them then; And
 3. Three pret - ty girls were in them then, In them then, in them then; Three
 4. And one could whis - tle, one could sing, The oth - er play on the vi - o - lin; Such



saw three ships come sail - ing by On New Year's day in the morn - ing.
 what do you think was in them then, On New Year's day in the morn - ing?
 pret - - ty girls were in them then On New Year's day in the morn - ing.
 joy there was at my wed - - ding On New Year's day in the morn - ing.



LADY MOON.



La - dy Moon, La - dy Moon, where are you rov - ing? "O - ver the sea," "O - ver the sea,"



LADY MOON.

La - dy Moon, La - dy Moon, whom are you lov - ing? "All that love me, "All that love me."

The musical score for 'Lady Moon' is in G major (one sharp) and 3/4 time. It features a vocal melody and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment is written for grand piano with both treble and bass staves. The lyrics are written below the vocal line.

LORD HOUGHTON.

THE CLOUDS.

Grazioso.

1. High a - bove us, slow - ly sail - ing, Lit - tle clouds, so soft and white,
 2. When the sum - mer sun is shin - ing, And the sky is blue a - bove,
 3. In the morn - ing, ver - y ear - ly, From his soft and low - ly nest,
 4. Ten - der mes - sa - ges he car - ries From the flowers that watch and sigh,

The musical score for 'The Clouds' is in B-flat major (two flats) and 6/8 time. It features a vocal melody and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment is written for grand piano with both treble and bass staves. The lyrics are written below the vocal line.

You are like the wings of an - gels, Watch - ing o'er us day and night.
 Then you look at us and send us Ra - diant smiles of joy and love.
 Soars the lark with joy - ous car - ol, Till he nes - tles in your breast.
 As they gaze up - on you sail - ing, Slow - ly sail - ing through the sky.

This block contains the continuation of the musical score for 'The Clouds'. It includes the vocal melody and piano accompaniment for the final lines of the song. The key signature remains two flats and the time signature is 6/8. The lyrics are written below the vocal line.

A CARRIAGE TO RIDE IN.

CARL REINECKE.

p Allegretto.

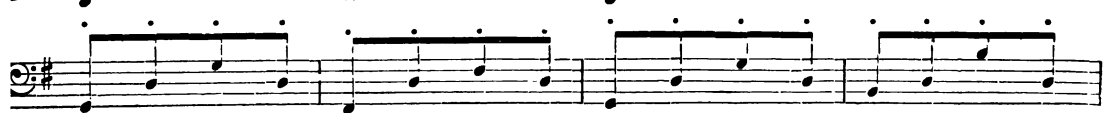
A car - riage to ride in, A horse for be - strid - ing, A



pot full of hon - ey, A box for my mon - ey, A

*p a tempo.*

doll's house and kitch - en, What things we'll be rich in! A



A CARRIAGE TO RIDE IN.

book too to read, What else can we need? Oh, a

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature is one sharp (F#). The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment consists of two staves, with the right hand in treble clef and the left hand in bass clef. The music is in 4/4 time. The lyrics are: "book too to read, What else can we need? Oh, a".

flute and a fid - dle, Hey did - dle, did - dle, A

The second system continues the musical score. The vocal melody and piano accompaniment are shown. The lyrics are: "flute and a fid - dle, Hey did - dle, did - dle, A".

f ritard. *Piu lento,*
bell, too, for ring - ing, Kind Christ - mas is bring - ing.

f rit. *Piu lento.*
p

The third system concludes the musical score. It includes dynamic markings: *f ritard.* (forte, ritardando) and *Piu lento,* (more slowly). The lyrics are: "bell, too, for ring - ing, Kind Christ - mas is bring - ing." The system ends with a double bar line.

A TALE.

*Parlando.**Mesto.*

1. I'll tell you a tale as sad as can be, Heigh
A cat chased a bird high up in a tree, Heigh

- ho! heigh - ho! 'tis ver - y sad!
- ho! heigh - ho! who can be glad?

Agitato.

f The cat seized the bird with cru - el long nail, And

A TALE.

Mesto.

eat him all up but the end of his tail. Heigh -

The first system of the musical score for 'A TALE.' features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics 'eat him all up but the end of his tail. Heigh -' with a fermata over the final note. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. It features a steady eighth-note bass line, with the number '8' written below the notes. The right hand plays chords and single notes. The system concludes with a fermata over the final note.

- ho! heigh - ho! this as you see,

The second system continues the musical score. The vocal line has the lyrics '- ho! heigh - ho! this as you see,' with a fermata over the final note. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment in the right hand. The system ends with a fermata over the final note.

piu allegro.

Is the tale . . . I tell to . . . thee.

piu allegro.

The third system of the musical score is marked '*piu allegro.*'. The vocal line has the lyrics 'Is the tale . . . I tell to . . . thee.' with a fermata over the final note. The piano accompaniment continues with the same eighth-note bass line and chordal accompaniment. The system concludes with a double bar line and a fermata over the final note.

HEY, MY KITTEN, MY KITTEN!

OLD ENGLISH.

Hey, my kit - ten, my kit - ten, And hey, my kit - ten, my dear - y!

Such a sweet pet as this Was nei - - ther far nor near - y.

Here we go up, up, up, And here we go down, down, down - y;

Here we go back-wards and for - wards, And here we go round, round, round-y.

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 9/8. The score consists of four systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The piano accompaniment features a steady bass line and chords that support the melody. The piece ends with a double bar line.

ROBIN! ROBIN!

Allegro moderato.

A. S. GATTY.

1. Dear lit - tle Rob - in, perched up in a tree,
 2. I have been ill with a cold in my head,
 3. Doc - tor de - clares that I must not go out; My
 4. Rob - in, dear Rob - in, if you it won't tease, I should
 5. Ver - y well, Rob - in, since you will not play.

Chirp - ing and hop - ping so hap - py and free; Come in, dear Rob - in, and
 Cough - ing and sneez - ing, and toss - ing in bed; Do you un - der - stand, Rob - in,
 throat is so sore I'm un - a - ble to shout, So all I can do is to
 ver - y much like to hear, if you please; A Rob - in like you give a
 I shall not with you one mo - ment more stay; — Rude lit - tle Rob - in Do you

play with poor me, Rob - in! Rob - in! play with poor me.
 what I have said? Rob - in! Rob - in! what I have said?
 sit still and pout, Rob - in! Rob - in! sit still and pout.
 ver - y loud sneeze; Rob - in! Rob - in! sneeze if you please.
 hear what I say? Rob - in! Rob - in! I wish you good day.

A. S. GATTY.

PIPER, LISTEN, PIPER DEAR.

Grazioso.

Pip - er, lis - ten, Pip - er dear, Pipe a song for me;

Dol - ly sits and watch - es here, Just be - neath a tree

Ped.

rit. *p* *a tempo.*

Just be - neath a tree. . . . While you play, my feet keep time,

PIPER, LISTEN, PIPER DEAR.

One and two and three. . . . Your mu - sic sounds to me like rhyme,

The first system of the musical score for 'PIPER, LISTEN, PIPER DEAR.' It consists of three staves. The top staff is a single melodic line in G major. The middle and bottom staves are a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand.

Sweet and wild and free . . . Sweet and wild and free. . . free. . .

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics 'Sweet and wild and free' are repeated. The system includes first and second endings, indicated by '1st.' and '2d.' above the staff. The piano accompaniment continues with the same rhythmic pattern.

The third system of the musical score. The melody continues with a final cadence. The piano accompaniment provides harmonic support with chords and a consistent bass line.

The fourth system of the musical score, which concludes the piece. The melody ends with a final chord, and the piano accompaniment provides a concluding harmonic structure.

THE FAIRY.

Molto vivace.

CARL REINECKE.

1. Oh who is so mer - ry, so mer - ry, heigh - ho! As the
 2. Oh who is so mer - ry, so air - ry, heigh - ho! As the
 3. Oh who is so mer - ry, so mer - ry, heigh - ho! As the

light-heart-ed fair - y? heigh - ho! heigh - ho! He danc - es and sings to the
 light-head-ed fair - y? heigh - ho! heigh - ho! His nec - tar he sips from the
 light-foot-ed fair - y? heigh - ho! heigh - ho! The night is his noon and his

sound of his wings, With a hey and a heigh and a ho!
 prim - ros - es' lips, With a hey and a heigh and a ho!
 sun is the moon, With a hey and a heigh and a ho!

HIGGLEDY PIGGLEDY.

Allegro.

Hig - gle - dy pig - gle - dy, hig - gle - dy pig - gle - dy, hig - gle - dy pig - gle - dy,

The first system of the musical score for 'Higgledy Piggledy'. It features a vocal line in treble clef with a key signature of one flat and a 6/8 time signature. The melody is simple and rhythmic, with lyrics 'Hig - gle - dy pig - gle - dy, hig - gle - dy pig - gle - dy, hig - gle - dy pig - gle - dy,'. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef) with chords and single notes.

What is that? The mouse has car - ried off the cat— The mouse has car - ried

The second system of the musical score. The vocal line continues with the lyrics 'What is that? The mouse has car - ried off the cat— The mouse has car - ried'. The piano accompaniment continues with similar chordal patterns.

off the cat. The Ket - tle's danced off with the tea, And I am you, and

The third system of the musical score. The vocal line continues with the lyrics 'off the cat. The Ket - tle's danced off with the tea, And I am you, and'. The piano accompaniment features some melodic lines in the right hand and bass line in the left hand.

you are me— And I am you, and you are me!.....

The fourth system of the musical score. The vocal line concludes with the lyrics 'you are me— And I am you, and you are me!.....'. The piano accompaniment also concludes with sustained chords. The word 'rit.' (ritardando) is written above the final vocal note and below the final piano chord.

THE BABY.

FRENCH NURSERY SONG.

1. Two small eyes has ba - by small, While she's
 2. Two wee ears has ba - by dear, And she
 3. Fin - gers ten and toes twice five, Ba - by

think - ing. They are blink - ing: Ba - by's eyes are laugh - ing
 hears me, Nev - er fears me; If you hold her ver - y
 knows them, For she shows them; And to speak you'll hear her

blue, One small mouth is laugh - ing too.
 near, You will see she has some hair.
 strive, She's the wise - est child a - live.

FRENCH, tr. by PHILIP WOOLF, M. D.

SLEEPLAND.

Moderato.

Tune "Au clair de la Lune."

1. Bright the moon is shin - ing, Sleep - y land is near; Eyes then close and
 2. Sleep - y land is pleas - ant, Pop - pies fill its lawns, When 'tis time for

brave - ly Straight we'll trav - el there. Wrapped in night-gown ar - mor,
 sup - per, Fair - ies blow their horns. Bees are ev - er buzz - ing.

Noth - ing is to fear, Ea - sy is the jour - ney, For we ride on air.
 Sor - row nev - er dawns, And you reach this sleep - land Through the gate of yawns.

FRENCH, tr. by PHILIP WOOLF, M. D.

THE BEE.

Buzz - ing came the sur - ly bee, But he would not stay to tea;

Said his time could not be wast - ed, So he just the hon - ey tast - ed;

Buzz, and buzz, he could not stay, So he buzzed him - self a - way.

Buzz, and buzz, he could not stay, So he buzzed him - self a - way.

WHEN THE SNOW IS ON THE GROUND.

ENGLISH NURSERY SONG.

When the snow is on the ground, Little Rob-in Red-breast grieves, For no berries can be found, And

The first system of the musical score is in 2/4 time, featuring a treble and bass staff. The melody is in B-flat major. The lyrics are: "When the snow is on the ground, Little Rob-in Red-breast grieves, For no berries can be found, And".

on the trees there are no leaves. The air is cold, the worms are hid, For this poor bird what

The second system continues the melody and accompaniment. The lyrics are: "on the trees there are no leaves. The air is cold, the worms are hid, For this poor bird what". Above the treble staff, the markings "cres." and "e accel." are present. Above the bass staff, the markings "cres." and "e accel." are also present.

can be done? We'll strew him here some crumbs of bread, And then he'll live till the snow is gone.

The third system concludes the piece. The lyrics are: "can be done? We'll strew him here some crumbs of bread, And then he'll live till the snow is gone." Above the treble staff, the marking "a tempo." is present. Above the bass staff, the marking "a tempo." is also present.

PRETTY PATTY.

Allegretto.

1. Now the rain has passed a - - way,.....
 2. "Shall I sing?" says Rob - in red,.....
 3. "Sing your song, my pret - ty bird,....."

Ped. * *Ped.* * *Ped.* * *Ped.* *

Fast the storm is fly - - ing; Pret - ty Pat - ty
 "Shall I bloom?" says flow - er; "Shall I come?" says
 Bloom, my love - ly flow - er; Come a - gain, my

Ped. * *Ped.* * *Ped.* * *Ped.* *

pa - tient waits, While the grass is dry - - ing.
 shin - ing sun; "Shall I rain?" says show - - er.
 pret - ty sun; And dry the naugh - ty show - - er."

Ped. * *Ped.* *

A BOY ONCE CAUGHT A TITMOUSE GAY.

Allegretto

REINECKE.

f

1. A boy once caught a tit - mouse gay, hm, hm, so,
 2. He laughed a - loud in sil - ly glee, hm, hm, so,
 3. The bird flew high and sang for joy, hm, hm, so,

f

so, And in a cage he put his prey, hm,
 so, Put in his hand right clum - si - ly, hm,
 so, And laughed to scorn the stu - pid boy hm,

p *poco rit.*

hm, so, so, hm, hm, so, so.
 hm, so, so, hm, hm, so, so.
 hm, so, so, hm, hm, so, so.

George's song in "Götz von Berlichingen."
 GOETHE.

WHAT ARE THEY MADE FOR?

A. S. GATTY.

SOLO.
Andante.

1. "Tell me, my chil - dren, and pray an - swer right, Are
 2. "Tell me, my chil - dren, and please tell me quick, Are
 3. "Tell me, my chil - dren, and pray don't be shy, Are
 4. "Tell me, my chil - dren, and pray do not shout, Are
 5. "Tell me, my chil - dren, and please clear - ly state, Are

hands made to work with, or on - ly to fight?"
 feet made to walk with, or on - ly to kick?"
 eyes made to see with, or on - ly to cry?"
 lips made to kiss with, or on - ly to pout?"
 hearts made to love with, or on - ly to hate?"

CHORUS.
mf Allegro moderato.

"Hands are made to work with— Hands are made to
 "Feet are made to walk with— Feet are made to
 "Eyes are made to see with— Eyes are made to
 "Lips are made to kiss with— Lips are made to
 "Hearts are made to love with— Hearts are made to

WHAT ARE THEY MADE FOR?

work with— Hands are made to work with, and
 walk with— Feet are made to walk with, and
 see with— Eyes are made to see with, and
 kiss with— Lips are made to kiss with, and
 love with— Hearts are made to love with, and

The first system of the musical score for 'WHAT ARE THEY MADE FOR?'. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The lyrics are printed below the vocal line.

not to fight."
 not to kick."
 not to cry."
 not to pout."
 not to hate."

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment includes a dynamic marking of *f* (forte) under the first measure of the system.

The third system of the musical score, concluding the piece. It features a vocal melody and piano accompaniment in the same key signature and style as the previous systems.

A. S. GATTY.

LITTLE BIRD.

Allegretto.

FRENCH NURSERY SONG.

1. Oh, do not fly a - way Sweet bird with song so gay; Cold
 2. We'll love you night and day, Sweet bird if here you'll stay; Out
 3. We would not cause you woe, Sweet bird, but e'er you go, Just

FINE. SOLO.

win-ter still is here And woods and fields are drear. Wings are mine, so I fly; Dear
 there the trees are bare, And freez-ing is the air. In the fields I am free; Dear
 hear till all be told—We'll give a cage of gold. Free-dom far is best; Dear

child, I have no fear, Though 'tis cold, still I know Spring-time soon will be here.
 child, my heart is bold; Faith and hope car-ry me, Be the air warm or cold.
 child, you must not sigh; God is near, nought I fear, So with my love, good bye!

Tr. from the FRENCH, by PHILIP WOOLF, M. D.

THE FORGET-ME-NOT.

Andantino.

CARL REINECKE.

1. Up - on the bloom - ing mead - ow, A flow - eret may be
 2. Few words it hath and hum - ble, This flower of low - ly

mf

seen, Its eyes are blue as Heav - en, Its leaves are fresh and
 lot; For all that it doth ut - ter Is but, For - get - me -

dolce.
 green. Its eyes are blue as Heav - en, Its leaves are fresh and green.
 not. For all that it doth ut - ter Is but, For - get - me - not.

dolce.

HOFFMANN VON FALLERSLEBEN.

THE FINE LITTLE LADY.

Allegro.

FRENCH NURSERY SONG.

1. Once there was a fine lit - tle la - dy In a pal - ace made out of
 2. She had on a smart lit - tle bon - net When she wished to go to the

The first system of musical notation for 'The Fine Little Lady'. It consists of a vocal line (treble clef, 6/8 time) and a piano accompaniment (grand staff, 6/8 time). The key signature is one sharp (F#). The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

wheat. Walls and floor were white bread and bis - cuit, Lath and plas - ter, but - ter so
 town. Ju - jubes were the rib - bons up - on it, Buns and rai - sins, they were the

The second system of musical notation. The vocal line continues with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment continues with the same rhythmic pattern.

sweet. Her bed chamber small Of toast it was all; Of cracknels she made Her ti - ny wee bed.
 crown. A tart - let was all Her car - riage so small; With po - nies so neat Of gin - ger - bread sweet.

The third system of musical notation, concluding the piece. The vocal line ends with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment concludes with a final chord in the right hand and a steady eighth-note bass line.

THE FIELD DAISY.

CARL REINECKE.

Andantino.

1. I'm a pret - ty lit - tle thing, Al - ways com - ing with the
 2. Lit - tle la - dy, when you pass Light - ly o'er the ten - der

Spring; In the mead - ows green I'm found, Peep - ing just a - bove the
 grass, Skip a - bout, but do not tread On my meek and modest

Calando.

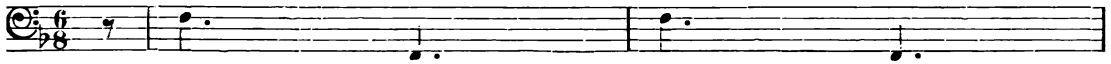
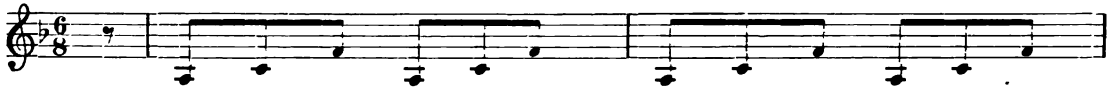
ground, And my stalk is cov - ered flat With a white and yel - low hat.
 head, For I al - ways seem to say, "Sure - ly Win - ter's gone a - way."

THE BABES IN THE WOOD.

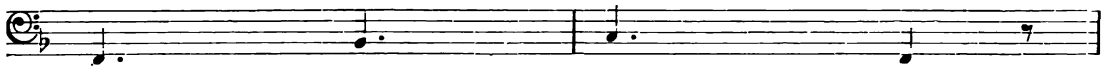
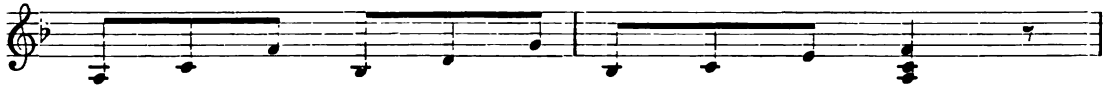
ENGLISH NURSERY SONG.
ORIGINAL VERSION.



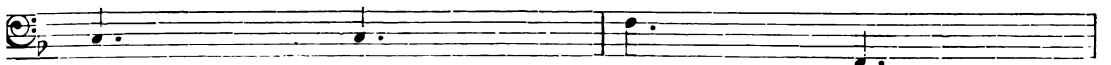
1. My dears, you must know That, a long time a - go, Two
2. And when it was night, How sad was their plight! The
3. The rob - ins so red, When they saw them lie dead, Brought



poor lit - tle chil - dren, Whose names I don't know, Were
sun had gone down, And the moon gave no light; They
straw - ber - ry leaves, And o - ver them spread; And



stol - en a - way On a fine sum - mer's day, And
sobbed and they sighed, And they bit - ter - ly cried. Then
all the day long, The branch - es a - mong, They



THE BABES IN THE WOOD.

left in a wood, As I've heard the folks say, Poor Babes in the Wood! Poor
 poor lit - tle things, They lay down and died, Poor Babes in the Wood! Poor
 sang to them soft - ly, And this was their song; Poor Babes in the Wood! Poor

Babes in the Wood! Don't you re - mem - ber the Babes in the Wood?
 Babes in the Wood! Don't you re - mem - ber the Babes in the Wood?
 Babes in the Wood! Don't you re - mem - ber the Babes in the Wood?

GOOD NIGHT TO THE BIRDS.

In moderate time, and quietly throughout.

A. B. ADDISON.

p

1. Can you hear me, lit - tle bird - ies, From your
 2. Be your slum - ber, soft and peace - ful, May no
 3. Do you hear me, pret - ty bird - ies? Do you
 4. Moth - er's hand has smoothed my pil - low, And her

GOOD-NIGHT TO THE BIRDS.

p

pear - tree up so high? Ev - ery thing a - round is
 wind too rough and strong, Wan - der near you—on - ly
 hear me, all of you? For my lit - tle voice sounds
 kiss is on my face; Was there one to stroke your .

sleep - ing,— No one stirs but you and I;
 breez - es, Soft as moth - er's eve - ning song,
 faint - ly In the still - ness, strange and new;
 feath - ers, As you nes - tled in your place?

p *pp Rather slower.*
 Lis - ten, bird - ies, While I sing your lul - la - by.
 Rock you gen - tly, In your nest the whole night long.
 Ah, your twit - ter Seems to say, "We do, we do."
 If there was then, You are sure to sleep in peace.

p *pp Rather slower.* *p*

ELLIS WALTON.

SPRING.

Andante.

A. S. GATTY.

1. Ev - ery-thing was so sad, so sad, But a few weeks a - go;
 2. Why are the clouds so white, so white, Why is the sky so blue,
 3. Why does the grass now grow, now grow, Why do the leaves burst forth,
 4. Why do the birds now build, now build, Nests in the leaf - y trees?

Ev - ery-thing now is bright and glad—Tell me why is it so?.....
 Why is the sun so bright, so bright, Why do things look so new?....
 Why do the soft south breez - es blow, Why not the cold, raw north?..
 Why is the air now filled, now filled, With hum of work - ing bees?....

1. 2. 3. 4. Sweet Spring is here a - gain! Sweet Spring is here a - gain!

A. S. GATTY.

WHY IS THE MOON AWAKE?

Why is the moon A - wake when thou sleep-est? To the night-in - gale's tune, Why is the

The first system of the song features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/8. The vocal line begins with a half note G4, followed by quarter notes A4, B-flat4, and C5. The piano accompaniment consists of chords in the right hand and a single-note bass line in the left hand.

moon Mak - ing a noon When night is the deep-est? Why is the

The second system continues the melody. The vocal line has a half note G4, followed by quarter notes A4, B-flat4, and C5. The piano accompaniment continues with chords and a bass line.

moon A - wake when thou sleep-est? Why is the moon A - wake when thou sleepest?

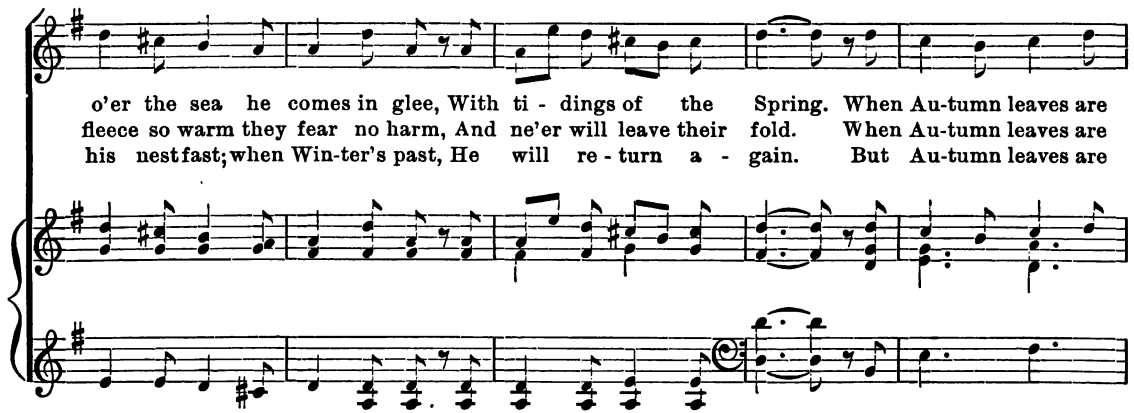
The third system concludes the piece. The vocal line has a half note G4, followed by quarter notes A4, B-flat4, and C5. The piano accompaniment continues with chords and a bass line.

GEORGE MACDONALD.

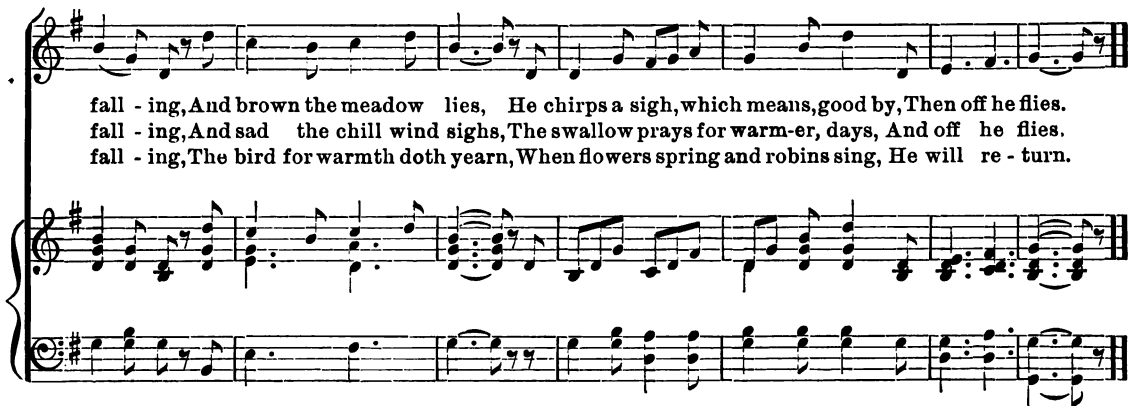
THE SWALLOW.



1. The swal - low e'er is wel - come, And mes - sage sweet doth bring;.... From
 2. The gen - tle lambs, more faith - ful, They dread not Win - ter cold;..... With
 3. Good - by then to the swal - low, Yet he speeds off in vain..... To



o'er the sea he comes in glee, With ti - dings of the Spring. When Au-tumn leaves are
 fleece so warm they fear no harm, And ne'er will leave their fold. When Au-tumn leaves are
 his nestfast; when Win-ter's past, He will re - turn a - gain. But Au-tumn leaves are



fall - ing, And brown the meadow lies, He chirps a sigh, which means, good by, Then off he flies.
 fall - ing, And sad the chill wind sighs, The swallow prays for warm-er, days, And off he flies.
 fall - ing, The bird for warmth doth yearn, When flowers spring and robins sing, He will re - turn.

WE ARE LITTLE SOLDIERS.

1. We are lit - tle sol - diers; Watch our rhyth-mic feet;.....
 2. 'Wind is rush - ing gai - ly, Wav - ing grass to meet;.....

The first system of the musical score for 'We Are Little Soldiers'. It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line has two verses. The piano accompaniment consists of chords and single notes.

Shoul - der touch - ing shoul - der, Prop - er time we beat;
 Bees with - in the ros - es, Dance with mer - ry feet.

The second system of the musical score. The vocal melody continues with the lyrics 'Shoul - der touch - ing shoul - der, Prop - er time we beat; Bees with - in the ros - es, Dance with mer - ry feet.' The piano accompaniment continues with chords and single notes.

March - ing to the tune we love, In the sun - lit street.
 Na - ture plays the mu - sic Feet and heart must beat!

The third system of the musical score. The vocal melody concludes with the lyrics 'March - ing to the tune we love, In the sun - lit street. Na - ture plays the mu - sic Feet and heart must beat!' The piano accompaniment concludes with chords and single notes.

WE ARE LITTLE SOLDIERS.

Hearts all beat to - geth - - er In a lov - ing thrill;.....
 Love and life a - bound - - ing, Lit - tle sol - diers sweep.....

The first system of the musical score for 'We Are Little Soldiers'. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are written below the vocal line. The piano accompaniment is shown in grand staff notation (treble and bass clefs) below the vocal line.

In this young spring weath - er Young feet beat with will,.....
 Out in - to the sun - - light, Prop - er time to keep;.....

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal line.

When all life is danc - - ing, How can we keep still
 Then when feet are wea - - ry, Lit - tle sol - diers sleep.

The third system of the musical score, which concludes the piece. It features the final vocal line and piano accompaniment. The lyrics are written below the vocal line.

DR. PHILIP WOOLF.

FESTIVAL SONG.

FRENCH.

1. We come in child - hood's glad - - ness, To
 2. The sound is wax - ing strong - - ger, And
 3. And then shall sink the moun - - tains, Where

breathe our songs of praise, Nor let one note of
 thrones and na - tions hear; Proud man shall rule no
 pride and power are crowned, And peace, like gen - tle

sad - ness Be min - gled with our lays; For
 lon - ger, For God the Lord is near; And
 foun - tains, Shall shed its pure - ness round, O

FESTIVAL SONG.

'tis a hal - lowed sto - - - ry The
He will crush op - pres - - - sion, And
God, we would a - dore Thee, And

theme of free - dom's birth; Our fa - - thers' deeds of
raise the hum - ble mind, And give the earth pos -
in Thy sha - dow rest; Our fa - - thers bowed be -

glo - - ry Are ech - oed round the earth.
ses - - - sion A - mong the good and kind.
fore..... Thee, And trust - ed and were blest.

THE WISE MAY BRING THEIR LEARNING.

1. The wise may bring their learn - ing, The
 2. We'll bring Him hearts that love Him, We'll
 3. We'll bring the lit - tle du - - ties, We

rich may bring their wealth; And some may bring their
 bring Him thank - ful praise, And young souls meek - ly
 have to do each day, We'll try our best to

great - ness, And some bring strength and health, We,
 striv - ing To walk in ho - ly ways. And
 please Him At home, at school, at play, And

THE WISE MAY BRING THEIR LEARNING.

too, would bring our treas - ures To of - fer to the
these shall be the treas - ures We of - fer to the
bet - ter are these treas - ures To of - fer to our

King: We have no wealth or learn - ing, What
King, And these are gifts that ev - er The
King, Than rich - est gifts with - out them, Yet

shall we chil - dren bring? . . . What shall we chil - dren bring?
poor - est child may bring,— The poor - est child may bring.
these a child may bring,— Yet these a child may bring.

ANON.

NIGHT.

When the lit - tle chil - - dren sleep, Lit - tle stars are wak - ing;

An - gels bright from Heav - - en come, And, till morn is break - - ing,

They will watch the live - long night, By their beds till morn - ing light;

When the lit - tle chil - dren sleep, Stars and an - gels watch do keep.

dim. e rit.

GOD INTRUSTS TO ALL.

1. God in - trusts to all Tal - ents few or
 2. Though the great and wise Have a great - er
 3. God will sure - ly ask Ere I en - ter
 4. Ev - ery lit - tle mite Ev - ery lit - tle
 5. Lit - tle drops of rain Bring the spring - ing

ma - ny ; None so young or small
 num - ber, Yet my one prize,
 heav - en, Have I done the task,
 meas - ure, Helps to spread the light,
 flow - ers ; And I may at - tain

..... That they have not a - - ny.
 And it must not slum - - ber.
 Which to me was giv - - en ?
 Helps to swell the treas - - ure.
 Much by lit - tle pow - - ers.

J. EDMESTON.

MORNING PRAYER.

CARL REINECKE.

p Andante.

1. Great God in Heaven, who by my bed, Thy
 2. I thank Thee, Lord and Fa - ther mild, And

faith - ful watch did'st keep, And night's best bless - ings
 all Thine An - gels too, And pray . . . thee still to

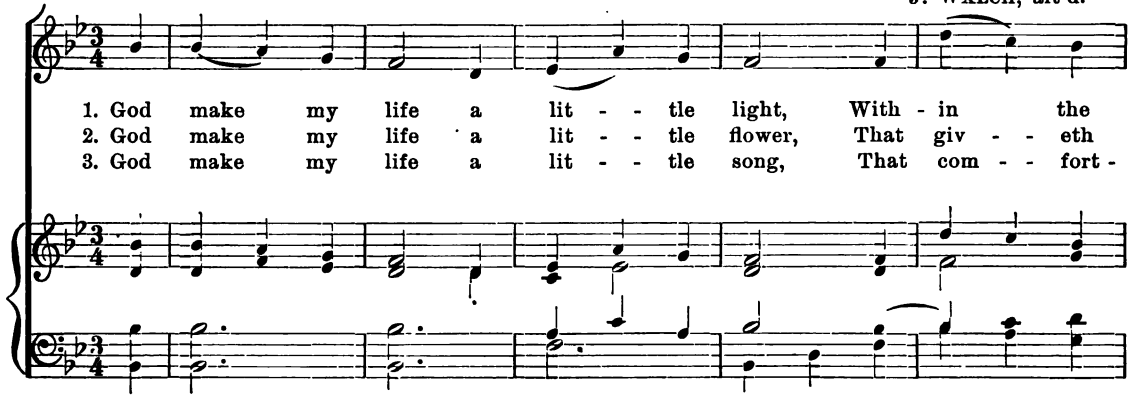
poco rit.

o'er . . . me shed, Sweet rest, and balm y sleep.
 help . . . Thy child, Thy ho - ly will to do.

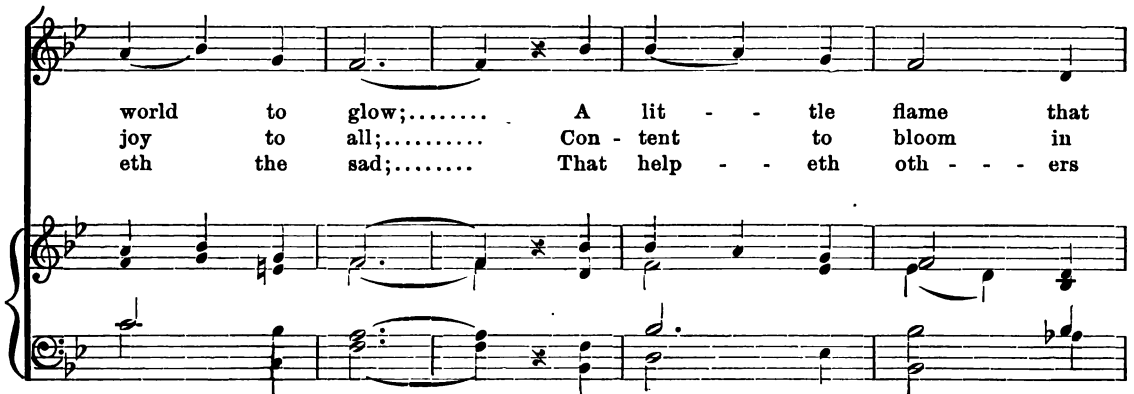
a tempo.

GOD MAKE MY LIFE A LITTLE LIGHT.

J. WALCH, alt'd.



1. God make my life a lit - - tle light, With - in the
 2. God make my life a lit - - tle flower, That giv - - eth
 3. God make my life a lit - - tle song, That com - - fort -



world to glow;..... A lit - - tle flame that
 joy to all;..... Con - tent to bloom in
 eth the sad;..... That help - - eth oth - - - ers



burn - - eth bright, Wher - ev - - - er I may go.....
 na - - - tive bower, Al - though the place be small.....
 to be strong, And makes the sing - er glad.....

MATILDA B. EDWARDS.

GOD, THE FATHER IN HEAVEN.

Andante.

CARL REINECKE.

1. From the bright blue heav - ens, with the an - gels mild, God, our
 2. With a Fa - ther's kind - ness gives him dai - ly bread; Shields from

lov - ing Fa - ther, looks on ev - ery child.
 ev - ery dan - ger ev - ery lit - tle head.

Lov - ing - ly He lis - tens
 Tell all lit - tle chil - dren

to each lit - tle prayer; Watch - es ev - ery foot - step with a Fa - ther's care.
 of this Fa - ther true; Who will ne'er for - sake them, if His will they do.

p rit - en - u - to.*p* rit - en - u - to.

W. HEY.

CHRISTMAS VOICES.

Allegro moderato.

ALFRED S. GATTY.

pp

The piano introduction is in G major, 4/4 time, marked *pp* (pianissimo). It consists of four measures of chords in the right hand, with the left hand remaining silent.

p

1. Voic - es of the bel - fry height, Peal - ing forth your
 2. Voic - es of the Christ - mas morn, Call - ing to the
 3. Voic - es of the Christ - mas day, May your ech - oes

The vocal entry is in G major, 4/4 time, marked *p* (piano). It consists of four measures of a single note in the right hand, with the piano accompaniment in the left hand.

mer - ry chimes, Sound up - on the win - ter night Mel - o - dies of
 sleep - ing West, Ere the crim - son light is born, And the stars are
 nev - er cease, As the sea - sons pass a - way, Her - ald - ing a

The vocal entry is in G major, 4/4 time. It consists of four measures of a single note in the right hand, with the piano accompaniment in the left hand.

CHRISTMAS VOICES.

cres.

Christ - mas times; As of old the yule - log bring,
gone to rest, Wake the trav - el - - er who lies
world's in - crease, Through the mys - te - ries of years,

f *mf*

Bind the hol - - ly round the hall; At the gate the
Lost up - on the froz - en earth; Un - der - neath the
Stands a - lone the Truth di - vine; Through the clouds of

f rit.

min - strels sing Mes - - sa - ges of peace to all.
snow - y skies, Dream - ing of a Christ - mas hearth.
dark - est fears Star - like, it will ev - - er shine.

CHORUS.
a tempo.

CHRISTMAS VOICES.

1. 2. Voic - es of the bel - fry height, Peal - ing forth your
3. Voic - es of the bel - fry height, Peal - ing forth your

a tempo.

mer - ry chimes, Sound up - on the win - ter night Mel - o - dies of
mer - ry chimes, Sound up - on the mer - ry night Mel - o - dies of

Christ - mas times— Mel - o - dies of Christ - mas times.
Christ - mas times— Mel - o - dies of Christ - mas . times.

R. A. GATTY.

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